

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia

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CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Personal introduction & aims

Recalling the Interconnections and developments of locative and contextual media experiments within media arts scenes in Latvia & Finland between 2003-2006.

- * Many projects or research processes around at that time (including my own) focused on **situated, locative and contextual media content that was captured, produced or made accessible within those positional frameworks.**
- * **Looking backwards, to reflect more on the surrounding movements -by myself and others whom I identify as peers or colleagues-**
Acknowledging the changing contexts of production & research exchange between Finland and Latvia -based persons and others during that 3 yr period.
- * **Considering not only the subjectivities involved, media fragments, published & unpublished, but also production, communication exchange & archival processes.**
- * **Develop supporting visualisation/interpretative tools which help document and Understand inter-related processes and events**
- * **Part of my long-term doctoral thesis process at Aalto University (ex. TaiK) Medialab..** charting involvements, influences and experiences.

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Locative axis between Finland and Latvia: Research histories

* Invested authors writing about (Latvian, European, N. American) events and activities, e.g.

Šmite, R. (2012). 'Creative Networks: In the Rearview Mirror of Eastern European History', Theory on Demand #11. Institute of Network Cultures. p. 132-135.

Tuters, M. (2010). 'Locating Locative: The Genealogy of a Keyword'.
Acoustic Space #10: Networks and Sustainability, no. 10, RIXC & Art Research Lab / Liepaja University.

* Recent researchers looking and reflecting at locative media from wider positions, e.g.

McGarrigle, C. (forthcoming). Locative Histories: exploring the continued influence of early Locative Media art.
Media Art Histories 2013 / Renew conference, Riga: Techno-ecologies panel B

Wilken, R. ed. (2012). 'Locative media: From specialized preoccupation to mainstream fascination'. Convergence: The International Journal of Research into New Media Technologies, Volume 18 (3). Aug 1, 2012. SAGE Publishing.

* Older journal special editions.. e.g.

San Cornelio, G. ed. (2008). 'Locative Media and Artistic Practice: Explorations on the Ground'. Artnode: E-journal of Art, Science and Technology, Issue 8 (2008).
University of Catalonia.

Hemment, D. ed. (2006). 'Locative Media Special Issue'.
Leonardo Electronic Almanac. Volume 14, No. 3-4. June-July 2006. MIT Press.

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Auto-ethnography

Representing what I have learned at different sites & in various contexts, especially inspired by

Auto-ethnography

- * Develops off from ethnography that includes participant observation strategies, but privileges the individual..
- * **Using own personal experience & stories as significant & relevant data in my research.**
- * “the auto-ethnographer is both the researcher and the researched” (Muncey, 2010)
- * Research which is similar to
 - “an artistically constructed piece of prose, music or piece of art work that attempts to portray an individual experience in a way that evokes the imagination of the reader, viewer or listener”
 - “[n]ot only is the individual a participant in the social context in which their experience takes place, but they are also an observer of their own story and its social location”
- * It is **difficult to separate oneself from what is the work done.**

Subjectivity doesn't infect my research work,
but enhances it & (hopefully) evokes sympathy for the subject.

(Ref. Tessa Muncey, 2010)

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Locative axis between Finland and Latvia: Auto-ethnography

“Auto-ethnographies need to be organised around certain features:

- * portrayal of the self,**
- * one's positioning in the world,**
- * the interaction of the experience of self in a particular world,**
- * and the ways in which we come to organise experience and our actions.”**

(Ref. Tessa Muncey, 2010).

Also inspiration from anthropologist Sarah Pink..

Sensory-ethnography

“Open for the unexpected” in regards to **“place, emplacement, place-making, inter-connected senses, sensory categories, and movement”**

(Ref. Sarah Pink, 2009)

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Auto-ethnography

I have not maintained a regular fieldwork journal, or taken consistent textual note-taking during my projects.

But **frequently or periodically recording** (with consumer-level digital recording devices):

- * Digital photo documentations
- * Sometimes digital audio or video

Slide-shows of images gathered into selective sequence

showing and telling afterwards experiences, processes, situations, and involvements

Written textual accounts from audio-visual materials, after fieldwork (years after)

For each project/event there are also—mostly electronically or digitally archived—

- * Correspondences and notes about ambitions and hopes, projections
- * Notes about what to do, the time spent here, there, reflections, and plans to continue.

Electronic folders full of communications

with collaborators, institutions or host organisations both in advance, during and after the event.

Often contextual data associated with these communications, including sender, receiver, date, time and often more, such as location-specific information.

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Locative axis between Finland and Latvia: Own experience 2003-2006

- * **Participant & pre-event conversant in Locative Media Workshop (7.2003)**
initiated by RIXC in Karosta-Liepaja.
- * **Co-author of 'Mapmyths' project with Signe Pucena (2003-2005)**
Initiated during Locative Media Worksho (7.2003), presented in TCM programme at Art+Communication Festival in Riga & Karosta-Liepaja (10.2004).
- * **Partner in EU-Culture project 'Trans-Cultural Mapping' (TCM) programme**
initiated by RIXC (10-11.2003)
Organiser of Locative Media Workshop at Pixelache Helsinki Festival (3-4.2004),
1st part of the TCM workshop series in Helsinki, presented in TCM programme at Art+Communication Festival in Riga (10.2004).
- * **Participant and conversant in the international Locative Network (2004-2005)**
joining gatherings at Transmediale in Berlin (1.2004), RAM5 Workshop in Riga (5.2004), Art+Communication Festival in Riga (10.2004).
- * **Co-author and producer of 'Aware' contextual media platform (2003-2005)**
with John Evans, Aki-Ville Pöykiö, & Markus Ort in Helsinki.
- * **Organiser of Locative Media Workshop at Pixelache Helsinki Festival (3-4.2006)**
Return to same site as 2004 workshop, including some returning participants.
- * **Co-curator of Leonardo Electronic Almenac Locative Media Gallery (2005-2006)**
with Suhjung Hur, Annie On Ni Wan (invitation by Drew Hemment, published 6.2006).

Locative Media

http://locative.x-l.net/

heldi tikka syntymä

Locative Media

MAPS & VISUALISATION

For visualizing location in real time, the workshop used mobile networking devices (courtesy of the Waag Society) and a Flash application created by Pall Thayer as well as KeyWorx software also by the Waag Society's and a .php script created by Jaanis Putrams.

Karosta Real Time map - screenshot from KeyWorx (Mac based software by Waag Society)

karosta traceroute church traceroute lake traceroute military traceroute

Rural Real Time map (project in Latgale) - screenshot from KeyWorx (Mac based software by Waag Society)

rural realtime traceroute antonija traceroute janis traceroute janis traceroute

Karosta Web-based map in .php script created by Jaanis Putrams.

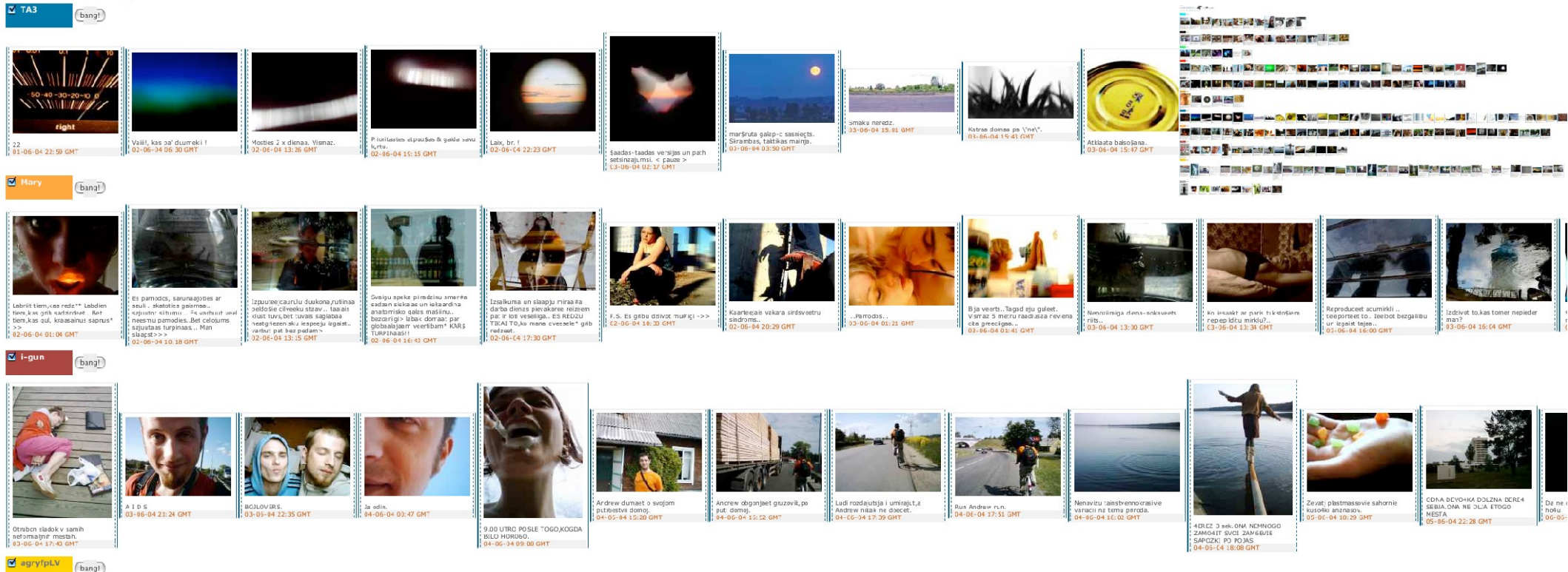


RIXC & K@2, incl. Marc Tuters as guest organiser.
'Locative Media Workshop', Karosta-Liepaja, LV
07.2003

Collaboration with Signe Pucena began with
'Mapmyths' project, 07.2003-07.2005, FI-LV



Organised in collaboration with Sophea Lerner's
Signal Process workshop SIBA, MUU Gallery /
Pixelache, RIXC's Trans Cultural Mapping project
'Locative Media Workshop', Helsinki, FI
03-04.2004



<input type="checkbox"/>		209	Mary	phone	+371676
<input type="checkbox"/>		200	Victorija	phone	+371630
<input type="checkbox"/>		203	SANDRA	phone	+371974
<input type="checkbox"/>		204	kalito	phone	+371590
<input type="checkbox"/>		205	Bis	phone	+371622
<input type="checkbox"/>		206	alnis	phone	+371636
<input type="checkbox"/>		207	rekur	phone	+371677
<input type="checkbox"/>		208	TA3	phone	+371610
<input type="checkbox"/>		211	i-gun	phone	+371637
<input type="checkbox"/>		212	agryfLV	phone	+371965
<input type="checkbox"/>		318	Gunar	phone	+371910

Andrew Paterson, John Evans
'Aware: Kadreejums' workshop, Daugavpils, LV
06.2004

John Evans, Andrew Paterson, Markus Ort
'Aware' platform at ISEA2004, Helsinki, FI
08.2004

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Notable events & peers' works

* **'Katumuisti' by Finnish media artist Maari Fabritius (2000)**

Mobile-phone & street billboard installation presented in Helsinki during Helsinki Cultural Year. NB: Pre-'locative' but influential for this author's inspiration

* **'Cell-space: mapping-positioning and wireless networks' /
'Locative media and psychogeography' seminar panels (2003)**

Presented at Art+Communication Festival (5.2003) in Riga.

* **'Riga RealTime' project by Dutch media artist Esther Polak & WAAG (2003)**

Adaptation of locative GPS map project 'Amsterdam RealTime'. presented at Art+Communication Festival (5.2003) in Riga.

* **'Veneretki' (boat-trip) project by Mika Halttu, Jaako Savisaari, Aki-Ville Pöykiö (2003)**

GPS + mobile media project in Tampere-Helsinki, published on 'Aware' platform (7.2003).

* **'Milk' locative GPS project by Esther Polak and Ieva Auzina/RIXC (2003-2005)**

presented in TCM programme at Art+Communication Festival (10.2004) in Riga,
Winner of Prix Ars Electronica Golden Nica for Interactive Art in 2005.

* **'Elephant Paths' locative video project by Mari Keski-Korsu (2003-2006)**

Initiated during Locative Media Workshop 2003, and developed by Keski-Korsu in 'Location Based Storytelling' & 'TAG your place' workshops in Bitola, Macedonia 2005, 2006.

* **'Syntymiä' (birth) & 'Imaginary Journey' (both 2003), 'SituationX' (2004)
by Finnish media artist Heidi Tikka**

Mobile media experiments in Helsinki.

syntymä

3.-23.11.2003

Concept: Heidi Tikka

Technical implementation: [Grip Studios Interactive](#)

Production: Heidi Tikka

Funding: AVEK, Ministry of Education

In collaboration with: [Radiolinja Elisa Mobile](#), HUS Naistenklinikka and [Kätilöopiston sairaala](#) maternity wards, KIASMA

"Syntymä" was the first mms-pilot in an ongoing project "tilanteita" (situations). With the funding from the Ministry of Education and sponsorship from Radiolinja (Elisa) and Kiasma, the "syntymä" mobile service experiment was produced in November 2003.

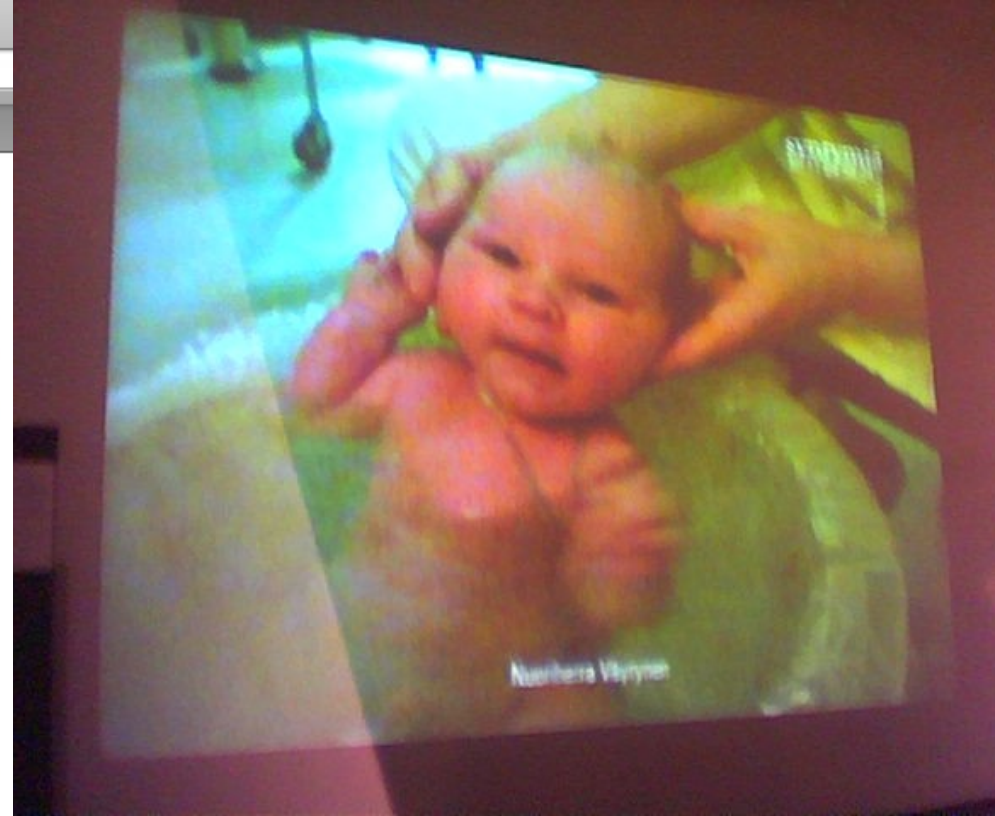
The project involved collaboration with two maternity wards in Helsinki, Kätilöopisto and Naistenklinikka, both part of the HUS Women's Hospital. In the process camera phones were introduced to the nurses in the participating wards and the system for their safe circulation was designed.

Between November 3.-23.2003, families with new born babies were able to borrow a camera phone while in hospital. Two public places were developed and offered to the families, who wanted to announce publicly about the birth of their child with a mms message.

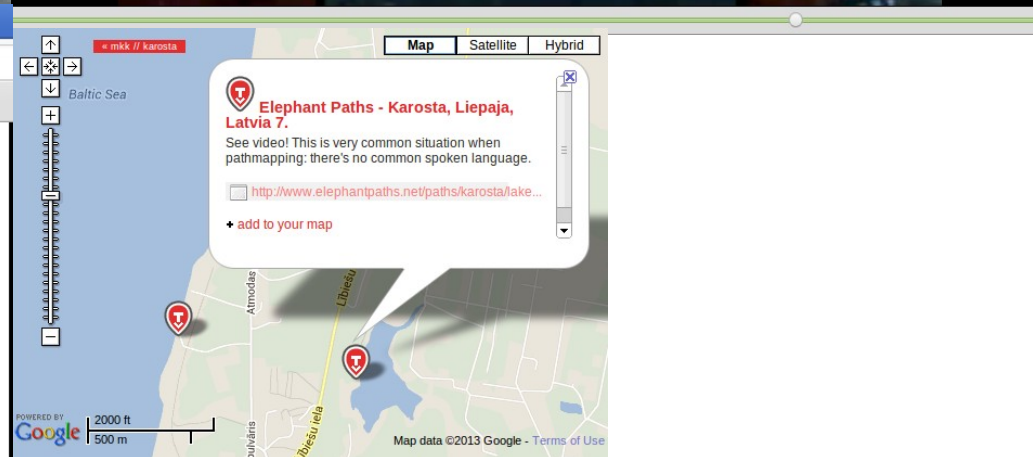
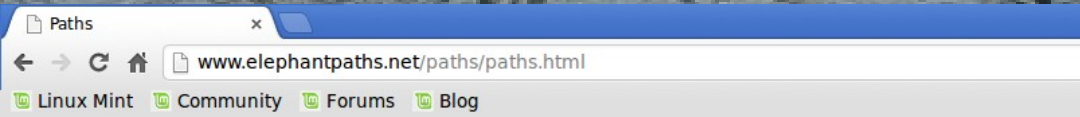
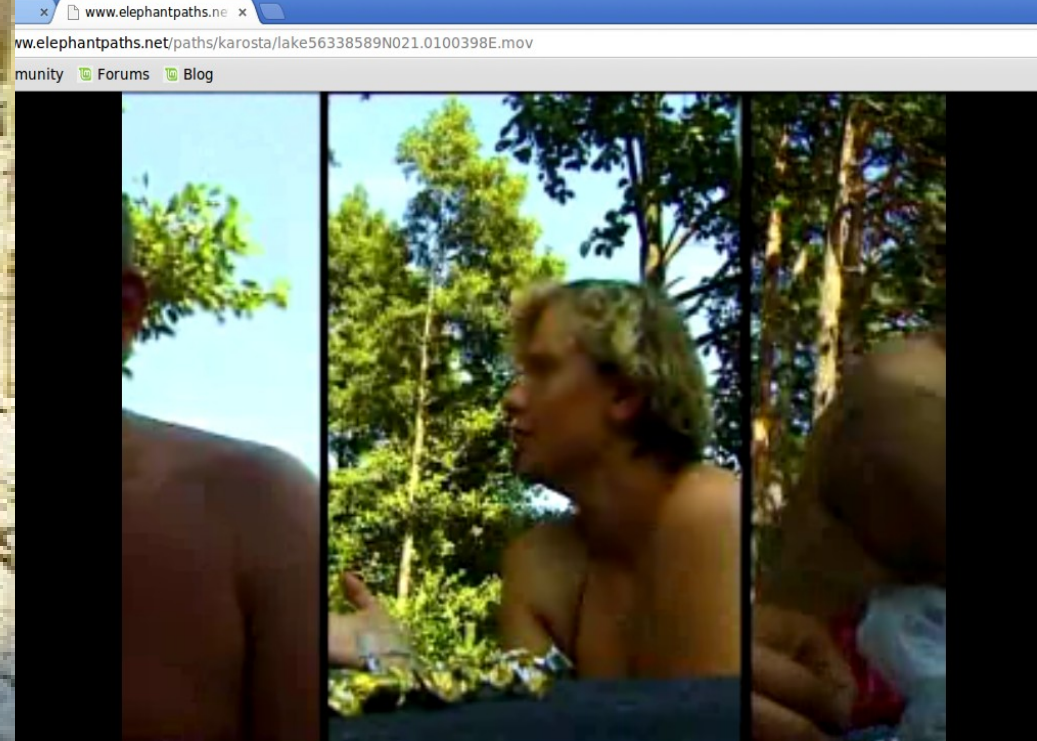
The images were projected onto the back window of Kiasma, facing towards Mannerheimintie and the Parliament House. The images were also published and archived online.

The audience was able to welcome the babies to the world through the web site or by sms-messaging.

Approximately 120 families participated in



Heidi Tikka
'Syntymä' (birth)
Helsinki, FI
11.2003



Karosta, Liepaja, Latvia

Bergen, Norway

Rome, Italy

Berlin, Germany

Prora, Germany

Bitola, Macedonia

Ohrid, Macedonia

Skopje, Macedonia

Venice, Italy

Helsinki, Finland

Malmö, Sweden

Kanchanaburi, Thailand

Chiang Mai, Thailand

Kirkenes-area, Norway

Paths as they are

Elephant Paths pathmaps are situated in mapping service called [Tagzania](#). This enables everyone to create documentations about paths: just create your own user name for Tagzania and start exploring.



[Tagzania](#) includes tags that help to connect different paths to each other. These tags create connections in between individual paths in different locations. The tags are created by myself and are usually describing the function of the path, the location or connected to the stories collected. The tags can be explored when you open [Tagzania](#). Tags can't be found here, though, and they can't be explored on this website. Please also note that it is easier to read the stories straight in [Tagzania](#) as they can be seen there in full lenght. You can also subscribe to [RRS-feed](#) with geographic information of the Elephant Paths maps.

On this website, there are individual maps and path summaries of different places. I collect some general thoughts, similarities and notes about paths in each mapped place for path summaries.

Just a little hint from history: I used to draw the pathmaps by hand before. They were made as Flash maps with all the material and coordinates included. They were something like [this](#).

NOTE: If you're using Safari -browser, the maps won't zoom in this webste. Please, in this case, open [Tagzania](#).

Mari Keski-Korsu
'Elephant Paths',
Karosta-Liepaja/Helsinki/Bitola/etc. LV/FI/MD/etc.
2003, 2005, 2006

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Locative axis between Finland and Latvia: Notable events – ISEA 2004

ISEA 12th International Symposium for Electronic Art (15-22.08.2004)

in Helsinki, Tallinn, and on boat between these cities, via Mariehamn, utilising a graphic & conceptual identity around mobility, GPS and locationing/positioning
(ref: programme chair Tapio Mäkelä, graphic identity: Tuomo Tammenpää)

Was a particularly rich occasion for contextual and locative media projects & discussion..

Including gather those related to or **interested in 'Locative Media Lab' concept..**

The following panels took place in **ISEA 2004 Helsinki 'Wireless Experience'** thematic
In Symposium at Medialab & LUME Media Centre, TaiK:

* **'Pockets of Plenty: an Archaeology of Mobile Media by Erkki Hutamo (FI/US)**

Keynote speech/article presented at LUME Media Centre, TaiK.

* **'Mapping Space: the Social Potential of Locative Media'**

Moderator: Marc Tuters, wi' Chris Heathcote, Ben Russell, Andrew Morrisson

'GPS Art: Mapping New Territories'

Moderator: Marisa Olson, wi' Joel Slayton, Teri Rueb, Pall Thayer

'Tracing Space: Locative Media as a Means for Artistic Expression'

Moderator: Marc Tuters, wi' Michelle Kasprszak, Drew Hemment, Jaanis Garančs, Chris Byrne.

* **'Tactical Cartography Command Centre' Locative Media Lab installation
by Jaanis Garančs, Marc Tuters, Rasa Šmite**

Installation in ISEA 2004 exhibition at Kiasma Museum of Contemporary Art

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Notable events – ISEA 2004

The occasion also gathered **Finnish art media projects/research contributions:**

- * **'Rengo / Context : Experience : Process'** by **Aware work-group**
(**John Evans, Iiris Konttinen, Meri Laitinen, Susanna Neiglick, Renita Niemi, Andrew Paterson, Niko Pyrhönen, Mika Raento**)
LUME Media Centre Gallery, TaiK & guided-tour of media recorded on Arabianranta streets.
- * **'SituationX'** by **Heidi Tikka (in collaboration with Olli Lyytinen & Grip Studios)**
Installation in ISEA 2004 exhibition at Kiasma Museum of Contemporary Art.
- * **'Where are we eating?' performance by Where are we Eating? network led by Sophea Lerner**
Guided-tour of Grill-kiosks around Kamppi streets.
- * **Float: Locative GPS sound installation by Tuomo Tammenpää & Tamas Szakal (HU)**
Installation on ISEA Ferry between Helsinki-Mariahamn-Tallinn.

And following ISEA 2004, as **part of RIXC's Trans-Cultural Mapping workshop series:**

- * **'TCM Progress: Sourcing the inputs, mapping the outputs, software-hardware integration and policy'** workshop organised by **Marko Peljhan, Marc Tuters**
with Jo Walsh, Luka Frelih, Michelle Kasprzak, Christian Nold and others.
NIFCA Augusta Galleria, Suomenlinna, Helsinki (27-30.8.2004).

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Notable events & peers' works

Following ISEA 2004 several developments took place which affected
'Aware' platform's development, and also my own engagement with Locative Media:

- * **'Merkitys-Meaning' application developed by Mika Raento & John Evans (2005-2006)**
Contextual mobile media-publishing application (Symbian OS), including upload to Flickr + meta-data tags based on Raento's ContextPhone app developed at University of Helsinki.
- * **'LOCA Lab' project by John Evans, Mika Raento, Drew Hemment, Theo Humphries in Helsinki-Manchester (2005-2006)**
Bluetooth-network locative project, as spin-off project from 'Aware' platform & 'Merkitys' mobile app software by Mika Raento & John Evans.
Presented at ISEA 2006, USA, Honorary Mention at Prix Ars Electronica 2008.
- * **'Urban Space and Experience Design (USED) participatory methods for new media art & research' group (2005-2006), initiated by Minna Tarkka** (M-Cult) in Helsinki including Tapio Mäkelä, Heidi Tikka, Susanna Koskinen (now Åsäs), Andrew Paterson.

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Made visible or left invisible

“Locative media may be understood to mean media in which context is crucial, in that the media pertains to specific location and time, the point of spatio-temporal ‘capture’, dissemination or some point in between.

I wrote this statement above in late October 2003, as an introduction to peer media artists, and other site-specific/engaged practitioners or researchers, such as socially-engaged and performance arts, or contemporary archaeology. interested in participating within a ‘Trans-Cultural Mapping’ workshop.

I reflect on this statement, and the related experience, to consider the interpretive process and documentation online. Maps are definitions of visible things, gaps and invisible processes. So what is being presented in the documentation gaps, and revealed inbetween the visible points?

Wolfgang Iser, in considering the act of reading, said no tale is told in its entirety, and that the inevitable omissions are what gives the story its dynamism.

Certain aspects are made visible or left invisible.

Each project has discrepancies between what happened, what was documented, and how it is represented as the story of the activity.

What is the displacement and interaction process of the reading the project online?
How is the work online actualised outside of the locative specific context?”

Personal statement shared with co-curators in LEA 'Locative Media Gallery' process (9.2005)

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Reflecting early adopters

Who was interested in Locative Media in those early days..

- * **Enhanced interest in place of residence or visitation?**

I just arrived in Helsinki Finland & Karosta-Liepaja/Riga/Latvia at the time, as were others

- * **Highly mobile, educated, without passport/visa restrictions?**

Largely North American, British, EU passport holders..

- * **Early adopter mindset, skilled, curious about and literate of mobile/locative media?**

Internet provides white papers in English, among other things..

- * **Who wishes/needs to navigate, find one's way around, or know where they are?**

Culture of using an abstraction/artefact/device/visualisation as support

- * **Freelancer, 'creative -types', precariat or financially-supported?**

In the 'early' years 2003-2006 I benefited from scholarship/funding, although certainly not all involved had such a luxury.

- * **Someone willing to make (virtual or actual) changes in one's surroundings?**

 - Willing to make documentations and give meta-data of one's surroundings?**

Did our actions affect local people, communities, touristic or everyday imaginations of the place we engaged with?

Consider the examples of Karosta-Liepaja, Suomenlinna or Rautatieasema..

- * **Mobile subjects?**

Did we have the prime Flexible Personality (Holmes, 2001)?

Were we the "avant-garde of the 'society of control'" (Broekmann, 2004)?

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Platforms & archive issues

In my experience, the contextual or locative media projects I was involved with were...

- * **Pioneering prototype multimedia weblogs**

(e.g. 'Aware' platform developed by Aki-Ville Pöykiö & John Evans, 2003-2006, now offline)

- * **Pioneering prototype multimedia wikis**

(e.g. 'TamTam' platform developed by Aleksandar Erkalović, 2003-2006, now offline)

- * **Pioneering prototype GPS Flash and/or other visualisation tools**

(e.g. 'KeyWorx' platform developed by WAAG, 1998-2004, no longer available to download)

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Platforms & archive issues

Technical aspects relating to data sustainability..

- * **HTML website of projects documentations exist unchanged**
(e.g. karosta.x-i.net)
- * **(L)AMP ((Linux)+Apache+MySQL+PHP) server-based databases not archived online**
Not fully archived online, for example via wayback.archive.org
Needs to be reconstructed if contextual media features are to be re-appreciated
- * **Sometimes coding 'hacks' or prototypes make it difficult to re-construct platforms**
Not open-source, nor well documented code (e.g. 'Aware' platform)
- * **Documentation/text about activities on early CMS/wiki platforms are now offline**
(e.g. 'Locative.org/net')
- * **In some cases the website data has been lost**
(e.g. isea2004.net website)
- * **In some cases the workshop documentation media has been lost**
(e.g. Locative Media Workshop, Pixelache Helsinki Festival 2006)

CONTEXTUAL MEDIA EXPERIMENTS

Locative axis between Finland and Latvia: Auto-archaeology

What I am considering in my 'spatio-temporal diary' are records of my collaborations with others, and practice over **a period of ~10 years**:

a resume, containing periods of travel, fieldwork, projects, artist/research residencies, presentations, workshops, teaching, installations and other events

I have created a **graphical chart of the events and experiences** in my 'known world', in order to objectify a partial and subjective vision..

To help "place the self within a social context" (Ref. Reed-Danahay 1997) and "connecting the personal to the cultural" (Ellis and Bochner 2000)

If I tell about these works I often tell about ..

A progression from community and participatory processes, through a combination of actions and (re-)presentations which share..

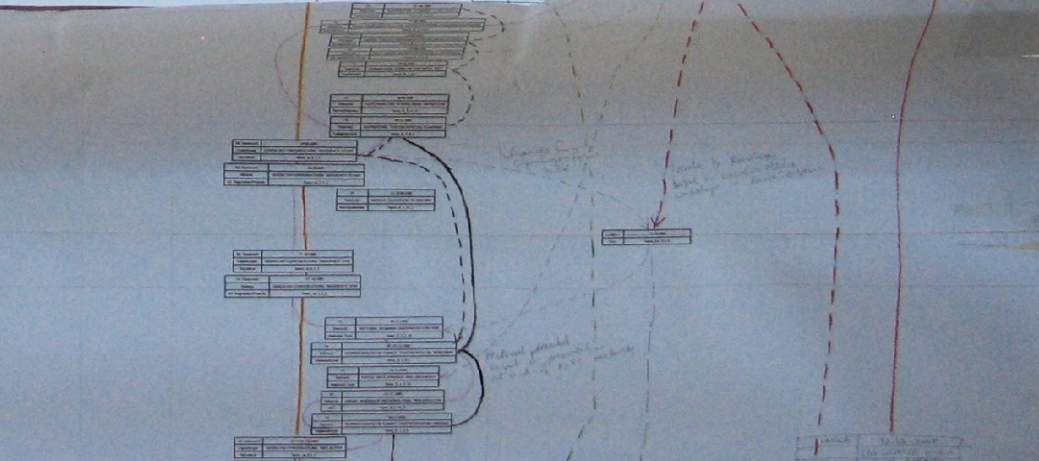
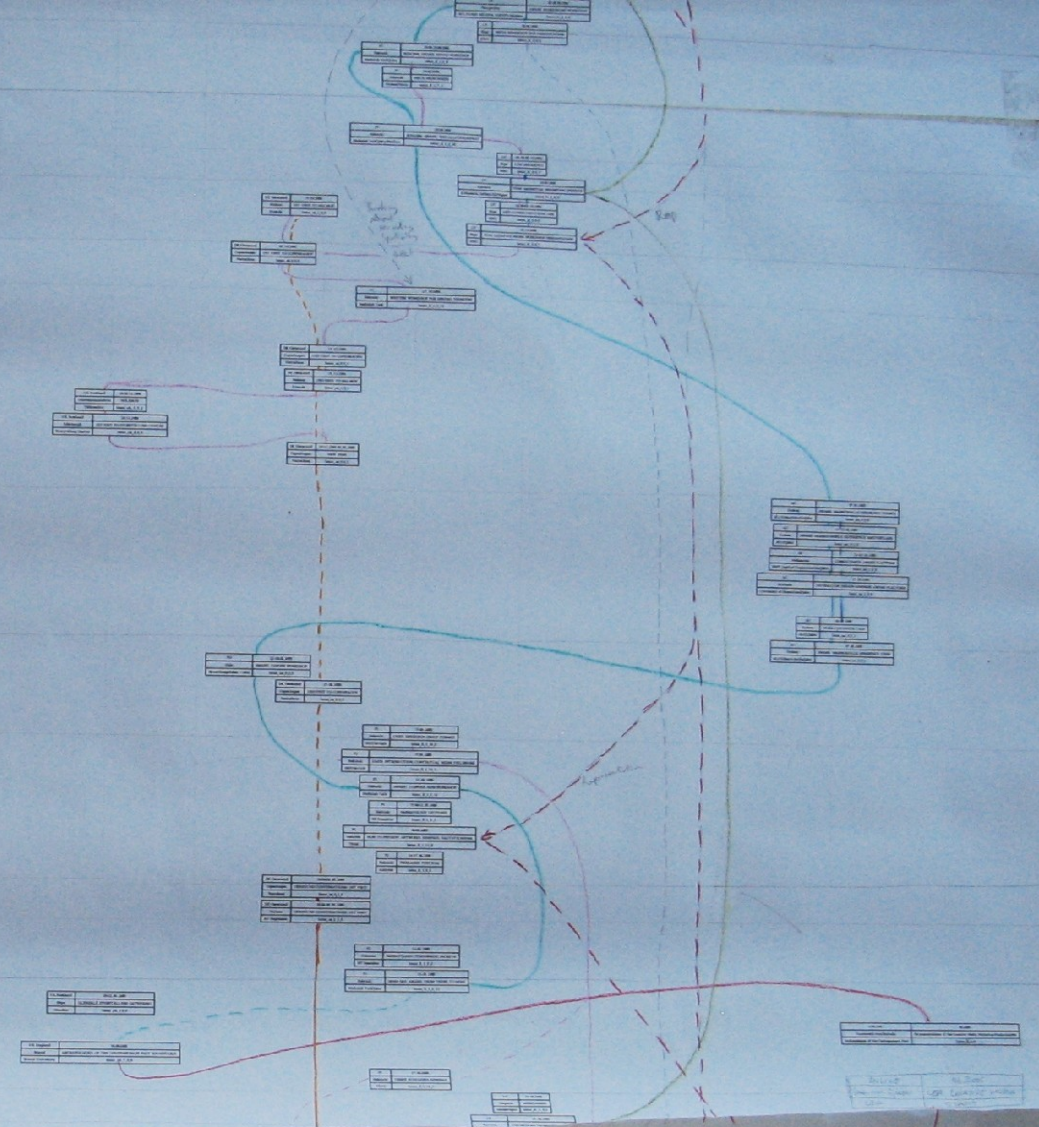
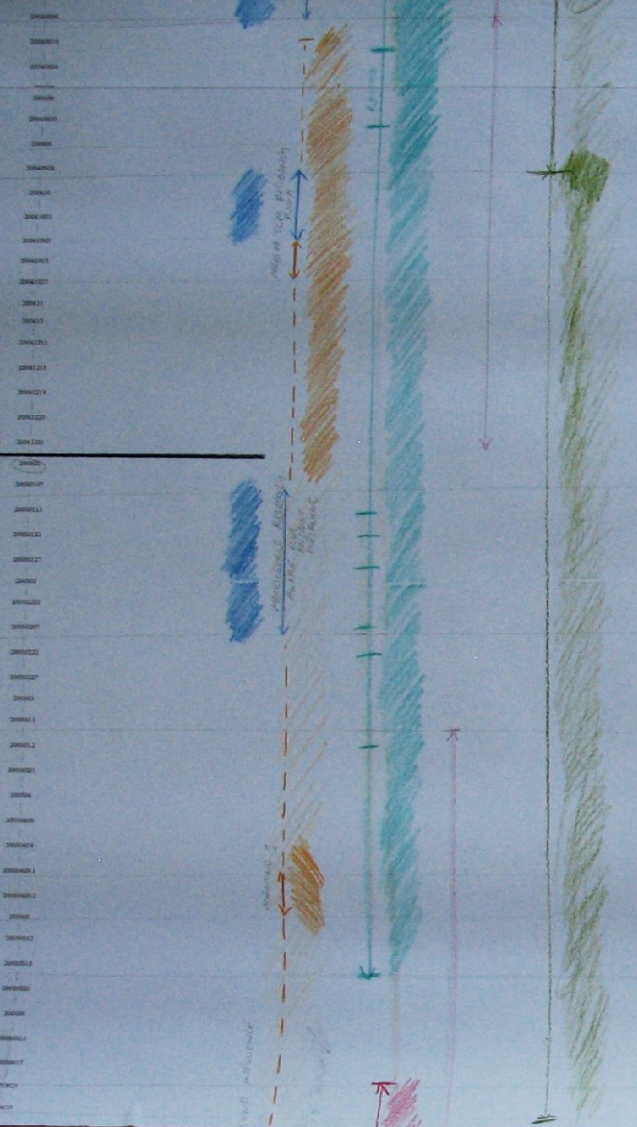
A way of doing things—methods, tacit & explicit knowledge
about doing processes with people, at particular places and times
Accumulating experience and social context over time

What I've called a '**Stratigraphical event**' narrative

Ref: Paterson. A. G. (2011).

'Stratigraphical Recall: An auto-archaeological interpretation for artistic fieldwork',
In Lily Diaz (ed.), Special issue of *Journal of Visual Arts Practices*, Vol. 10 # 1, Intellect, 2011.

2005
↓



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